



THE news that the Philharmonic Guarantees society has secured the services of both Blauvelt and Bauer is most gratifying to all lovers of music in the city. If the society accomplished nothing more during the year of its existence it would still have reason to be proud of its work. There are few cities of the size of Salt Lake which have such an extensive musical contingent, and yet there are few where the work is less co-operative than it is here. It has seemed for years to be almost impossible to secure united effort on the part of the musical community, and the fact that such effort has been brought about by the Philharmonic Guarantees society speaks well for it. Now there are not only the great musicians to be brought here, and, indeed, the society has only begun its work. With the inspiration which should be theirs as a measure of success, they will go forward to improve musical conditions and develop musical resources for the state. And a real union based on love of the art of song and a desire to further all work along artistic lines will surely result. With the assurance of the coming of these two great artists there is the probability of hearing Schumann, Liszt, and also, and this will make a rare feast for one season.

The following excerpts from a letter from Madame Von Klenner to Madame Swenson of this city contain much praise for some of Salt Lake's singers, and also for Madame Swenson herself. Miss Cottle arrived in due time, and I am greatly pleased with her voice. She has been suffering from homesickness and colds, and has not yet really gone to work.

Miss Mabel Clarke is studying very diligently and is developing one of the most beautiful voices.

Ludella Sharp (nee Ferrin) is devoting her time to her language and dramatic studies. Miss Carmen de Padilla, Desires Arto's daughter, has just arrived in New York to visit me, and she is simply wild over Ludella's beautiful voice and method. As the best singing in the world is heard in Mme. Arto's studio in Paris, you may imagine that Carmen's opinion must be of great weight.

Your pupils are always welcome in my studio, for they are well schooled on the best principles and ready for continuation with my work.

Trusting that we may meet this summer, I am, yours cordially ever,

KATHERINE VON KLENNER.

The following programme will be presented at the Grand theatre at the concert tonight:

March, "The Bandmaster".....Willard Capriccio, (a) "Patrol of the Gnomes".....Gruef

(b) "In Old Alabama".....Ellenberg

Grand selection, "Little Christopher".....Gruef

Imperial quartette, (a) "Annie Laurie".....Imperial quartette, (b) "Annie Laurie".....Imperial quartette, (c) "Annie Laurie".....Imperial quartette, (d) "Annie Laurie".....Imperial quartette, (e) "Annie Laurie".....Imperial quartette, (f) "Annie Laurie".....Imperial quartette, (g) "Annie Laurie".....Imperial quartette, (h) "Annie Laurie".....Imperial quartette, (i) "Annie Laurie".....Imperial quartette, (j) "Annie Laurie".....Imperial quartette, (k) "Annie Laurie".....Imperial quartette, (l) "Annie Laurie".....Imperial quartette, (m) "Annie Laurie".....Imperial quartette, (n) "Annie Laurie".....Imperial quartette, (o) "Annie Laurie".....Imperial quartette, (p) "Annie Laurie".....Imperial quartette, (q) "Annie Laurie".....Imperial quartette, (r) "Annie Laurie".....Imperial quartette, (s) "Annie Laurie".....Imperial quartette, (t) "Annie Laurie".....Imperial quartette, (u) "Annie Laurie".....Imperial quartette, (v) "Annie Laurie".....Imperial quartette, (w) "Annie Laurie".....Imperial 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The great event of the week is the coming of Madame Lillian Blauvelt, Miss Blauvelt has met with the greatest expressions of appreciation everywhere on her tour and has won the highest praise for her voice. Her selections will be from German, English, Italian and French, and will include both classical and up-to-date music. In 1901 the Royal Academy of St. Cecilia

bestowed upon Madame Blauvelt the decoration of the Order of St. Cecilia, and this is the chief of her treasures. The Philharmonic Guarantees society has secured for the occasion of her concert here, the First Congregational church, and the event is looked forward to by music lovers generally as one of great importance. The date is Thursday night.

he has employed every artifice of orchestral technique to illustrate and define the most violent contact with reality.

The representation of beating sheep by the beating of muted brass instruments, of a gale of wind by the whistling of a theatrical "wind machine," are most obvious and directly naturalistic devices. We are warned by the authoritative commentators that the gale is not a real gale, but one imagined by Don Quixote; yet the distinction seems to be one, so far as practical results are concerned, without a difference. Others are conditioned upon the conventionalities of musical representation, as the ponderous tones of the revolving arms of the windmill, or the crashing chords through which we are asked to see the drubbing of the fanatical knight by the penitents he has attacked.

Of the more imaginative appeal of really musical themes treated in the endless combinations of ingenious counterpoint and harmonic subtleties, the work is full. In fact, the score is compacted of them, and there is not a measure in it but that is intended to make its literal contribution to the story. There are hints of far-reaching psychological interpretation in the music—the introduction, in which the coming of the poor gentleman's madness is depicted, is full of such suggestiveness. So in the finale, in which the phantasms vanish and the realization of their vanity comes to him with the peace of death. And there are not a few passages of remarkable beauty of a purely musical sort, side by side with the most ruthless realistic cacophony.

Don Quixote "speaks nobly of the ideal" in music of truly ideal beauty and conviction in the third variation; in the fifth the vigil of the knight, his vision of the Ideal Woman, are expressed in strains of poetic and rapturous eloquence. In that very scene with the wind machine, where the knight imagines himself and his esquire riding through the air, the music gives something more than a hint of the breathless exaltation that Strauss would have us feel.

The thematic material out of which the piece is composed is of the characteristic Strauss quality; much of it is rich in beauty, in suggestiveness, much of it has real distinction. Of the marvelous technical mastery of the orchestra and of the thematic treatment of the story he told, at this time, they are not to be fully taken in at a single hearing, but it is always plain that the master is at work, that his music is precise, that for good or ill he is accomplishing precisely what he is aiming at, without faltering, without uncertainty. The score is one of the fullest and the instrumental resources required enormous. Yet the effect is often of singular delicacy of orchestration. There is passage after passage in which several solo instruments are playing almost alone with each other in independent part writing.

There is much to bewilder and to amaze in the work; much to offend the ear, even the ear that has been inured to the matter and the manner of Strauss through the hearing of his other works. There is needed a full preparation as to the parts of the story he told, or the part of the listener, and also a new point of view, in approaching "Don Quixote," a comprehensive frame of mind that is willing to grant the composer's newness, with which he sets out. But with all the willingness in the world it is difficult to accept it, as a whole, of musical value.

It is difficult to grant the composer's postulates, and much readjustment of ideas will be needed before "Don Quixote," with all its beauties, can be listened to as anything other than a tour de force. Nor will the question fail to present itself as to how far the composer means to be taken seriously in it; how far he is bent on carrying out the mystified in his pedantic manner with its conventional Italian description; how far he means to push the "fantastical" of which he gives warning in it.

There is no doubt a certain touch of irony in "Don Quixote," but there is so much besides the grotesque and ridiculous side of the rueful knight's nature presented in this portrait that it seems

hardly necessary to assume that the composer is holding him up to unmerciful and ignominious ridicule. Don Quixote is not the grotesque element in not Don Quixote; but there is something of the character set forth in this music.

The performance